

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE

In re the Application of : **Docket No. 0805774-0004**
Mark Alistair POLETTI : **Art Unit 2643**
Application No. 09/197,096 : **Examiner LAO, LUN S**
Filed: November 20, 1998 :
For: An Improved Guitar Preamplifier System With Controllable Distortion

DECLARATION

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 Technology Center 2600

I, BILL (CHARLES WILLIAM BREMNER) WOOD, declare:

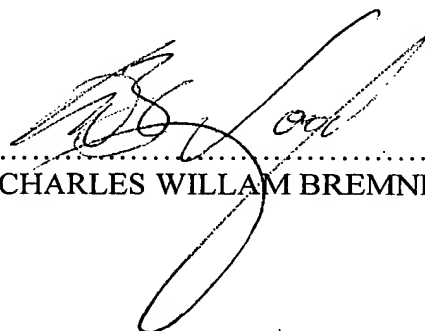
1. I am a musician who has been playing music since my school days, a period of around 30 to 35 years. I have formally studied classical violin and have passed Grade 5 music theory. Since that early beginning I have been involved with music on a constant (but not professional) basis; I have played many different styles of music as both a bassist and then as a guitarist, and have toured New Zealand and Australia several times with various bands. Additionally I have played on many recording projects, some as enlisted "session" musician for other artists, and some as a member of the band whose music is being recorded.
2. My current profession is that of an acoustical consultant/researcher with a leading New Zealand acoustics firm. In this occupation I have been involved with many different aspects of acoustics including: studio design; architectural acoustics; research into traffic noise and its effects on the local community; health effects of noise in the workplace; and other environmental acoustical considerations.
3. I have recently had the opportunity to use an amplifier equipped with Mark Poletti's VariState preamp, which I am advised is the subject of US patent application 09/197,096. It was used for a recording session, and miked using a large diaphragm condenser microphone. I was playing a Gibson Epiphone Les Paul

guitar equipped with humbucking pickups – a relatively standard type of guitar, of a type universally used on many recordings.

4. Situations such as this style of recording always seem to reveal any idiosyncrasies, tonal or otherwise, of any guitar/amplifier/effects chain used for the recording, and can provide a more objective sense of the setup than merely playing and listening in a 'live' situation.
5. Up to this point, I have been of the belief that the only way of achieving good tone is through the use of valve (tube) amplification. However, while playing, and (perhaps more importantly) on listening to the playback I was impressed with the tonal quality of this amplifier.
6. I have been playing electric guitar for 30 years and the quest for "good tone" has been unending. This has involved trialing many different guitar amplifiers over many years, from relatively cheap solid state amplifiers to high-priced valve (tube) amplification produced by specialist boutique manufacturers, mainly of American or UK origin.
7. While a guitar player can obtain a fully overdriven hard rock style of sound with some amplifiers and/or effects, obtaining the truly usable 'clean' sound that I require for the style of jazz/blues/swing that I now play seems to be a challenge for most manufacturers. It seems that many amplifier models achieve the hard rock sound to an acceptable degree, but the 'clean' tone remains flat and brittle.
8. Conversely, some amplifiers can achieve an acceptable 'clean' tone (but in my experience most are a flat, brittle sound as described above), and for some of the more well-known brands the distorted 'hard rock' tones are often harsh, sounding as though there is something at fault within the amplifier circuitry rather than a pleasing overdriven sound.

9. Having used the Poletti-designed amplifier in the recording as described above, and having had the opportunity to audition the overdriven 'hard rock' sounds that it is capable of, it is in my opinion one of the most flexible guitar amplifiers I have used.
10. It appears to excel at the tonal range that most guitar players would require of any one amplifier, from 'clean' through to 'wildly overdriven' while losing none of its quality of sound. At even extremely overdriven levels the tone structure of the particular instrument used was maintained, while its coherence enabled reasonably complex chord voicings to be used, which is usually beyond the capability of most other amplifiers which can produce this level of overdrive.
11. In summary, the Poletti Varistate preamp seems to me to be a step forward into new thinking in amplifier design, and it is the best performing new pre-amp I have heard for some time.
12. I hereby declare that all statements made herein of my own knowledge are true and that all statements made on information and belief are believed to be true; and further that these statements are made with knowledge that wilful false statements and the like so made are punishable by fine or imprisonment, or both, under Section 1001 of Title 18 of the United States Code and that such wilful false statements may jeopardize the validity of this Application for Patent or any patent issuing thereon.

DECLARED at)
 Wellington, New Zealand)
 this 16th day of November 2004)



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 CHARLES WILLIAM BREMNER WOOD